



WINTER
2001

SAN FRANCISCO

CINEMATHEQUE

Director
Steve Anker

Artistic Co-Director
Irina Leimbacher

Office Manager
Steve Polta

Board of Directors
Kerri Condron
Jeanne C. Finley
Julia Segrove-Jaurigui
Rena Tom
Mary Tsiongas
Kathleen Tyner
Richard Winchell

Technicians
Kara Herold
Stom Sogo
Steve Polta

Interns/Volunteers
Amor Hernandez
Sara Chamberlain
Claudia Leger
Bodhi Wright

Library & Archive
Christine Metropoulos

Webmaster
Rena Tom

Design
Oona Nelson

TO JOIN OR REJOIN OUR SNAIL-MAILING LIST

Send us your name and address or call 415.822.2885, and we'll be happy to send you future calendars.

CINEMATHEQUE ON-LINE AND ON E-MAIL

We now have our very own website! Point your browser to www.sfcinematheque.org to get further information and updates on all of our activities. Our email address is: sfc@sfcinematheque.org. We are trying to put together an email list to send out concise monthly updates and info about special events. If you want to be included, let us know by emailing us now!

RECENT CINEMATHEQUE PUBLICATIONS

Cinematograph 6: Big As Life: An American History of 8mm Film (\$15) Edited by Albert Kilchesty and co-produced with The Museum of Modern Art.

Consciousness Cinema: An Art of Its Time (\$5) By Steve Anker, Irina Leimbacher and David Sherman, documenting Cinematheque's Fall 1999 series of the same name.

We also offer select back issues of *Cinematograph*, Program Note Booklets, monographs and exhibition catalogs. For more information, call our office: 415.822.2885

ADDRESS

San Francisco Cinematheque
PO Box 880338, San Francisco, CA 94188-0338
tel. 415.822.2885 fax. 415.822.1952

PRIMARY VENUES

San Francisco Art Institute
800 Chestnut Street (at Jones Street)

Yerba Buena Center for the Arts
701 Mission Street (at 3rd Street)

admission: \$7 general \$4 members

Looking to become more involved in Cinematheque?

We are seeking new board members for 2001. Interested individuals with expertise in the areas of finance, development and public relations should send resumes and supportive materials to Cinematheque office. Additionally if you would like to serve on one of the board committees as a volunteer, we need help on the following committees: special events, development, and finance. Become involved with Cinematheque!

NEWS FROM (OUR HUNTERS POINT) HOME...

Happy New Year to all our Cinematheque members and friends! We are back at work in our cold-in-temperature but warm-in-spirit (and hot-in-caesium) Hunters Point home with a great calendar of exciting Bay Area premieres (work by Trinh T. Minh-ha, James Benning, Nathaniel Dorsky, Jeanne C. Finley, Bruce Elder, Cathy Crane, David Sherman, Rebecca Barten, Barbara Klutinis, Elisabeth Subrin, Jerome Hiler and more); rarely screened revivals (Warhol, Paradjanov, Wieland, Thornton); and an unprecedented number of early films from the 20s and 30s (four programs worth, including a lecture/screening by Bill Nichols). We are especially honored to be premiering Trinh's new feature-length digital essay, *The Fourth Dimension*. The two screenings will be a benefit for San Francisco Cinematheque.

If you are not a member, the next time you come to a screening, **PLEASE THINK ABOUT JOINING!** We need new members all the time and especially now; it's a great way to see films for cheap, and your money directly supports the artists whose films and videos we screen (and us, too, of course). Whether you're a member or not, please continue to come to screenings, welcome our guest artists with us, and give us any help or suggestions you have to spare.

As we go to press, I am extremely sad to learn of the death of Dutch documentary film-essayist and photographer **Johan van der Keuken**, whose life and work we celebrated in a 1999 retrospective presented with the San Francisco International Film Festival and the Pacific Film Archive. Johan was the major figure in European documentary of the last four decades, and his work includes fifty films which combine an acute sense of socio-political inquiry with a personal search for meaning and a lyrical, avant-garde sensibility. His last major film, *The Long Holiday*, dealt with his battle with cancer and screened at last year's International Film Festival. Johan's passion, commitment, and gentle graciousness will be sorely missed.

—Irina Leimbacher, Artistic Co-Director

As we move one year further into the new century, Cinematheque's rich and varied Bay Area programming is being supplemented by several exciting projects our staff is planning with or at other venues. On February 1st, I will guest curate and present a brief overview of Bay Area avant-garde film for the Los Angeles County Museum of Art as part of their exhibition *Made In California*. The program features films by: (Part One) Christopher Maclaine, Bruce Conner, Lawrence Jordan, Bruce Baillie, Anne Severson, George Kuchar; (Part Two) Gunvor Nelson and Nathaniel Dorsky; (Part Three) Scott Stark, Greta Snider, Cauleen Smith and David Sherman. At The Museum of Modern Art in New York, the final ten programs of *Big As Life* (the entire series ran seventy-five evenings over three and a half years) began in January. A commemorative

poster/brochure will be published by MoMA and Cinematheque in April (write or call our offices if you'd like a copy). Irina Leimbacher is hard at work in the planning stages for *Duty, Deviance and Desire: The Films of Germaine Dulac*, a touring series with catalogue on the films and writings of experimental cinema's first significant woman practitioner. Cinematheque and Pacific Film Archive staffs are midway in the planning processes for the ambitious exhibition series and related book, *A History of Bay Area Experimental Film and Video*, currently planned to begin in late 2002. Finally on the home front, Irina, Steve Polta and I are moving ahead with plans to celebrate San Francisco Cinematheque's 40th anniversary with a host of events to be held at venues throughout the Bay Area between April and July.

And, of course, there is our Winter 2001 calendar, packed with much remarkable work, new and old, testimony yet again that the art of the moving image as personal expression is very much alive.

—Steve Anker, Director

Greetings for the real beginning of the millennium. Cinematheque has made it through yet another year. We are just beginning to feel settled in our offices by the water out at the Shipyard. Despite the somewhat traumatic relocation, and the changing cultural climate of the San Francisco, I feel that 2000 was an outstanding year in for film and video, not just for Cinematheque but for the Bay Area in general. More than ever I am proud to be part of this community and hope to match last year's success in 2001.

Special thanks go out to those individuals who gave their time and energy to Cinematheque last season: our versatile office intern, Sara Chamberlain, who acted as record-keeper and all-around do-anything ally; Amor Hernandez, consistent Box Office Manager for our Sunday Night SFAI shows; library and file-assistant, Bodhi Wright; and finally to S.F. newcomer Stom Sogo, who admirably rose to the challenge and became our latest projectionist and technical assistant.

Cinematheque is (as always) in need of enthusiastic volunteers with passion for alternative film, its exhibition and promotion. Any and all interested parties should call for information (immediately!). Course credit may be available. We are especially in need of experienced individuals interested in working on developing and maintaining our Web presence or designing flyers. Cinematheque is also an official source of Project 20 hours—work off those parking tickets with us!

—Steve Polta, Office Manager

cover: *The Fourth Dimension* Trinh T. Minh-ha information: (detail) *Journey, Swiftly Passing* Barbara Klutinis
at a glance: *Loss Prevention* Jeanne C. Finley & Doug Dubois

SAN FRANCISCO
CINEMATHEQUE

PO Box 880338
San Francisco, CA 94188-0338
tel. 415/822.2885
fax. 415/822.1952
e.mail sfc@sfcinematheque.org
www.sfcinematheque.org
RETURN SERVICE REQUESTED

Non-Profit Organization

U.S. Postage

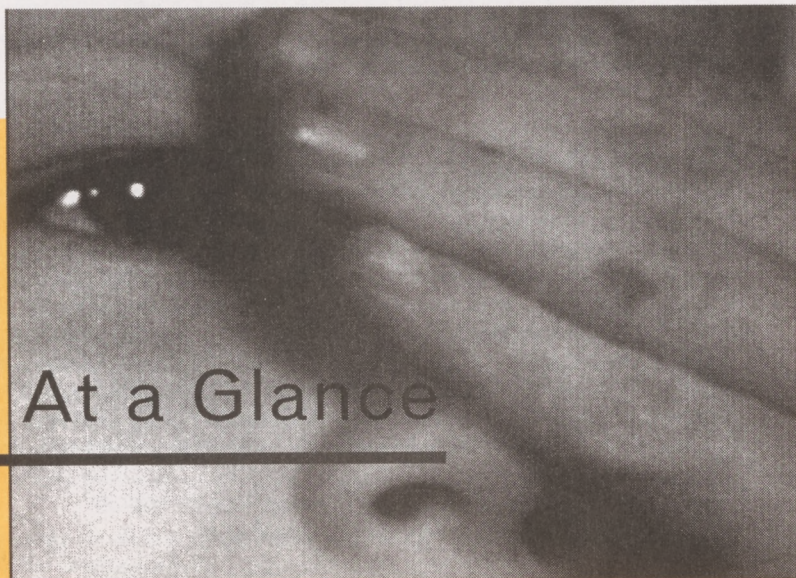
PAID

Permit No. 12393

San Francisco, CA

San Francisco Cinematheque is supported in part with funds from The William and Flora Hewlett Foundation, San Francisco Hotel Tax Fund's Grants for the Arts, National Endowment for the Arts, the California Arts Council, The Fleishhacker Foundation, The Zellerbach Family Fund, The Bernard Osher Foundation, Business Member Dolby Laboratories, the generous contributions of the Friends of the Cinematheque, and the cooperation of the San Francisco Art Institute and Yerba Buena Gardens Center for the Arts.

WINTER At a Glance
2001



February

- 01 Experimental Bios by Elisabeth Subrin and Leslie Thornton
- 05 Nathaniel Dorsky with *Arbor Vitae*, *Triste* and *Variations*
- 08 Paradjanov Tribute 1: *The Color of Pomegranates*
- 10 New Warhol Restorations 1: *Couch* and *Sunset*
- 15 Paradjanov Tribute 2: *The Legend of Suram Fortress*
- 17 New Warhol Restorations 2: *Imitation of Christ*
- 22 R. Bruce Elder with *Crack*, *Brutal Grief*
- 25 Short Films of Joyce Wieland

March

- 01 Hidden Hysterics: Cathy Crane and Susana Donovan
- 04 Jerome Hiler and Willard Maas
- 08 Jovial Tales for Tragic Sensibilities: Muse and Finley
- 11 New Digital Works by Filmmakers
- 15 Documentary and Modernism: Bill Nichols
- 18 French Avant-Garde of the 20s 1: *Enigmatic Tales*
- 22 Past, Present, Future: New Bay Area Film and Video
- 23 | Trinh T. Minh-ha with *The Fourth Dimension*
- 24 |
- 25 French Avant-Garde of the 20s 2: *Lyrical Essays*
- 29 The TOTAL MOBILE HOME Story, Part II

April

- 05 *Engram Sepals*: Melodramas by Lewis Klahr
- 08 James Bennning with *Los*
- 12 Pinpointing Nature: Kitchen, Thirache, Lowder
- 15 Dovzhenko's *Zvenyhora*
- 19 *The Hart of London* by Jack Chambers

CINEMATHEQUE

SAN FRANCISCO



WINTER
2001

Director
Steve Anker

Artistic Co-Director
Irina Leimbacher

Office Manager
Steve Polta

Board of Directors
Kerri Condrón
Jeanne C. Finley
Julia Segrove-Jaurigui
Rena Tom
Mary Tsiongas
Kathleen Tyner
Richard Winchell

Technicians
Kara Herold
Stom Sogo
Steve Polta

Interns/Volunteers
Amor Hernandez
Sara Chamberlain
Claudia Leger
Bodhi Wright

Library & Archive
Christine Metropoulos

Webmaster
Rena Tom

Design
Oona Nelson

TO JOIN OR REJOIN OUR SNAIL-MAILING LIST

Send us your name and address or call 415.822.2885, and we'll be happy to send you future calendars.

CINEMATHEQUE ON-LINE AND ON E-MAIL

We now have our very own website! Point your browser to www.sfcinematheque.org to get further information and updates on all of our activities. Our email address is: sfc@sfcinematheque.org. We are trying to put together an email list to send out concise monthly updates and info about special events. If you want to be included, let us know by emailing us now!

RECENT CINEMATHEQUE PUBLICATIONS

Cinematograph 6: Big As Life: An American History of 8mm Film (\$15) Edited by Albert Kilchesty and co-produced with The Museum of Modern Art.

Consciousness Cinema: An Art of Its Time (\$5) By Steve Anker, Irina Leimbacher and David Sherman, documenting Cinematheque's Fall 1999 series of the same name.

We also offer select back issues of *Cinematograph*, Program Note Booklets, monographs and exhibition catalogs. For more information, call our office: 415.822.2885

ADDRESS

San Francisco Cinematheque
PO Box 880338, San Francisco, CA 94188-0338
tel. 415.822.2885 fax. 415.822.1952

PRIMARY VENUES

San Francisco Art Institute
800 Chestnut Street (at Jones Street)

Yerba Buena Center for the Arts
701 Mission Street (at 3rd Street)

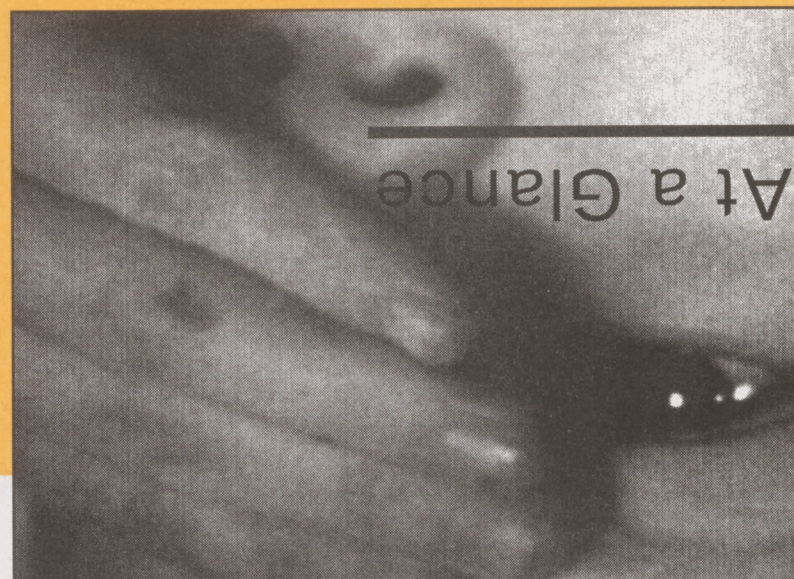
admission: \$7 general \$4 members

Looking to become more involved in Cinematheque?

We are seeking new board members for 2001. Interested individuals with expertise in the areas of finance, development and public relations should send resumes and supportive materials to Cinematheque office. Additionally if you would like to serve on one of the board committees as a volunteer, we need help on the following committees: special events, development, and finance. Become involved with Cinematheque!

April
05 *Engram Sepals: Melodramas* by Lewis Klahr
08 James Benning with *Los*
12 Pinpointing Nature: Kitchen, Thirache, Lowder
15 Dovzhenko's *Zvenyhora*
19 *The Hart of London* by Jack Chambers

February
01 Experimental Bios by Elisabeth Subrin and Leslie Thornton
05 Nathaniel Dorsky with *Arbor Vitae, Triste and Variations*
08 Paradjanov Tribute 1: *The Color of Pomegranates*
10 New Warhol Restorations 1: *Couch and Sunset*
15 Paradjanov Tribute 2: *The Legend of Suram Fortress*
17 New Warhol Restorations 2: *Imitation of Christ*
22 R. Bruce Elder with *Crack, Brutal Grief*
25 Short Films of Joyce Wieland
March
01 Hidden Hysterics: Cathy Crane and Susana Donovan
04 Jerome Hiler and Willard Maas
08 Jovial Tales for Tragical Sensibilities: Muse and Finley
11 New Digital Works by Filmmakers
15 Documentary and Modernism: Bill Nichols
18 French Avant-Garde of the 20s 1: Enigmatic Tales
22 Past, Present, Future: New Bay Area Film and Video
23 Trinh T. Minh-ha with *The Fourth Dimension*
25 French Avant-Garde of the 20s 2: Lyrical Essays
29 The TOTAL MOBILE HOME Story, Part II



WINTER
At a Glance
2001

San Francisco Cinematheque is supported in part with funds from The William and Flora Hewlett Foundation, San Francisco Hotel Tax Fund's Grants for the Arts, National Endowment for the Arts, the California Arts Council, The Fleishacker Foundation, The Zellerbach Family Fund, The Bernard Osher Foundation, Business Member Dolby Laboratories, the generous contributions of the Friends of the Cinematheque, and the cooperation of the San Francisco Art Institute and Yerba Buena Gardens Center for the Arts.

PO Box 880338
San Francisco, CA 94188-0338
tel. 415/822.2885
fax. 415/822.1952
e-mail sfc@sfcinematheque.org
www.sfcinematheque.org
RETURN SERVICE REQUESTED

SAN FRANCISCO
CINEMATHEQUE

NEWS FROM (OUR HUNTERS POINT) HOME...

Happy New Year to all our Cinematheque members and friends! We are back at work in our cold-in-temperature but warm-in-spirit (and hot-in-cesium) Hunters Point home with a great calendar of exciting Bay Area premieres (work by Trinh T. Minh-ha, James Benning, Nathaniel Dorsky, Jeanne C. Finley, Bruce Elder, Cathy Crane, David Sherman, Rebecca Barten, Barbara Klutinis, Elisabeth Subrin, Jerome Hiler and more); rarely screened revivals (Warhol, Paradjanov, Wieland, Thornton); and an unprecedented number of early films from the 20s and 30s (four programs worth, including a lecture/screening by Bill Nichols). We are especially honored to be premiering Trinh's new feature-length digital essay, *The Fourth Dimension*. The two screenings will be a benefit for San Francisco Cinematheque.

If you are not a member, the next time you come to a screening, PLEASE THINK ABOUT JOINING! We need new members all the time and especially now; it's a great way to see films for cheap, and your money directly supports the artists whose films and videos we screen (and us, too, of course). Whether you're a member or not, please continue to come to screenings, welcome our guest artists with us, and give us any help or suggestions you have to spare.

As we go to press, I am extremely sad to learn of the death of Dutch documentary film-essayist and photographer **Johan van der Keuken**, whose life and work we celebrated in a 1999 retrospective presented with the San Francisco International Film Festival and the Pacific Film Archive. Johan was the major figure in European documentary of the last four decades, and his work includes fifty films which combine an acute sense of socio-political inquiry with a personal search for meaning and a lyrical, avant-garde sensibility. His last major film, *The Long Holiday*, dealt with his battle with cancer and screened at last year's International Film Festival. Johan's passion, commitment, and gentle graciousness will be sorely missed.

—Irina Leimbacher, Artistic Co-Director

As we move one year further into the new century, Cinematheque's rich and varied Bay Area programming is being supplemented by several exciting projects our staff is planning with or at other venues. On February 1st, I will guest curate and present a brief overview of Bay Area avant-garde film for the Los Angeles County Museum of Art as part of their exhibition *Made In California*. The program features films by: (Part One) Christopher Maclaine, Bruce Conner, Lawrence Jordan, Bruce Baillie, Anne Severson, George Kuchar; (Part Two) Gunvor Nelson and Nathaniel Dorsky; (Part Three) Scott Stark, Greta Snider, Cauleen Smith and David Sherman. At The Museum of Modern Art in New York, the final ten programs of *Big As Life* (the entire series ran seventy-five evenings over three and a half years) began in January. A commemorative

poster/brochure will be published by MoMA and Cinematheque in April (write or call our offices if you'd like a copy). Irina Leimbacher is hard at work in the planning stages for *Duty, Deviance and Desire: The Films of Germaine Dulac*, a touring series with catalogue on the films and writings of experimental cinema's first significant woman practitioner. Cinematheque and Pacific Film Archive staffs are midway in the planning processes for the ambitious exhibition series and related book, *A History of Bay Area Experimental Film and Video*, currently planned to begin in late 2002. Finally on the home front, Irina, Steve Polta and I are moving ahead with plans to celebrate San Francisco Cinematheque's 40th anniversary with a host of events to be held at venues throughout the Bay Area between April and July.

And, of course, there is our Winter 2001 calendar, packed with much remarkable work, new and old, testimony yet again that the art of the moving image as personal expression is very much alive.

—Steve Anker, Director

Greetings for the real beginning of the millennium.

Cinematheque has made it through yet another year. We are just beginning to feel settled in our offices by the water out at the Shipyard. Despite the somewhat traumatic relocation, and the changing cultural climate of the San Francisco, I feel that 2000 was an outstanding year in for film and video, not just for Cinematheque but for the Bay Area in general. More than ever I am proud to be part of this community and hope to match last year's success in 2001.

Special thanks go out to those individuals who gave their time and energy to Cinematheque last season: our versatile office intern, Sara Chamberlain, who acted as record-keeper and all-around do-anything ally; Amor Hernandez, consistent Box Office Manager for our Sunday Night SFAI shows; library and file-assistant, Bodhi Wright; and finally to S.F. newcomer Stom Sogo, who admirably rose to the challenge and became our latest projectionist and technical assistant.

Cinematheque is (as always) in need of enthusiastic volunteers with passion for alternative film, its exhibition and promotion. Any and all interested parties should call for information (immediately!). Course credit may be available. We are especially in need of experienced individuals interested in working on developing and maintaining our Web presence or designing flyers. Cinematheque is also an official source of Project 20 hours—work off those parking tickets with us!

—Steve Polta, Office Manager

cover: *The Fourth Dimension* Trinh T. Minh-ha information: (detail) *Journey, Swiftly Passing* Barbara Klutinis
at a glance: *Loss Prevention* Jeanne C. Finley & Doug Dubois

SAN FRANCISCO CINEMATHEQUE

WINTER 2001

Thursday, February 1 at 7:30pm Yerba Buena Center for the Arts
The Multiple Personae of Francesca Woodman and Isabelle Eberhardt: Experimental Bios by Elisabeth Subrin and Leslie Thornton

How can one distill the complex disorder of passionately lived lives and recast them in electronic images? Elisabeth Subrin and Leslie Thornton take aesthetically daring approaches to this dilemma in their works which explore, respectively, the life and work of photographer Francesca Woodman (1958-1981) and writer/adventurer Isabelle Eberhardt (1877-1904). In *The Fancy* (2000, Bay Area premiere), Subrin continues her rigorous exploration of biographical forms (as in *Shulie*), here reorganizing and re-framing information from catalogues on Woodman's work to raise questions about history and fantasy, female subjectivity, and issues of authorship. Thornton's now-classic 1987 *There Was an Unseen Cloud Moving* is a dazzling, frenetic piece which juxtaposes archival tidbits with re-enacted scenes of Eberhardt's life, played by six different actresses, to portray the rebellious energy of this young woman who left Europe to travel extensively in North Africa, where she converted to Islam, dressed as a man and wrote essays on Islamic life. (Leimbacher)

Monday, February 5 at 7:30pm San Francisco Art Institute
Nathaniel Dorsky's Arbor Vitae, Triste, Variations
Co-Presented with San Francisco Art Institute Public Lecture Series
Nathaniel Dorsky In Person

Throughout his career, Nathaniel Dorsky has made personal, poetic films composed of images gathered in the course of his daily life. A profound use of silence accompanies exquisite photography and meticulous editing to raise Dorsky's cinematic language to an ecstatic pitch. *Arbor Vitae*, Dorsky's conclusion to a trilogy that included *Triste* and *Variations*, was recently premiered at the New York Film Festival's *Views from the Avant-Garde* series. Tonight's screening will mark *Arbor Vitae*'s West Coast premiere, as well as the first time the trilogy has been screened in its entirety. *Arbor Vitae* is a gesture towards a cinema of pure being. ...the underlying motivation is the delicate revelation of the transparency of presence, our tender mystery amidst the elaborate unfolding of the tree of life." (N. Dorsky)

TRIBUTE TO PARADJANOV: 2 FILMS AND A DOC
Cinematheque presents two of Sergei Paradjanov's masterpieces in 35mm. *The Color of Pomegranates* (or *Sayat Nova*) (1969) and *The Legend of Suram Fortress* (1985), as well as a rarely seen documentary on his life. Born in Georgia to Armenian parents, Paradjanov's genius embraced the cultural traditions of the Caucasus—Armenian, Georgian, Russian and Azeri. Due to the provocative nature of his films, his sexuality and his personal eccentricities, his works were confiscated and he spent more than six years in Soviet prisons, making *Pomegranates* and *Suram Fortress* between sentences. Both feature screenings will be followed by a rare 70-minute documentary, *Paradjanov, The Last Collage*, made by Armenian Rouben Kevorkiantz in 1995. It features interviews with Paradjanov before his death, clips from many of his eleven films, images of his drawings and paintings made in and out of prison, and interviews with international figures who knew and admired him. (Leimbacher)

Thursday, February 8 at 7:30pm Yerba Buena Center for the Arts
PARADJANOV TRIBUTE
1: The Color of Pomegranates and doc
Magnificently stylized with lush and sometimes enigmatic symbolism, Paradjanov's masterpiece traces the life of the great 18th-century Armenian poet and monk, Sayat Nova, and weaves a metaphorical tale of the history and heritage of the Armenian nation and people—Turkish genocide, Persian invasions, and a vast migration to the Russian section in the early 20th century. J. Hoberman wrote: it "achieves a sort of visionary para-surrealism through the most economical means of gesture, props and texture.... A sublime and heartbreaking film." Followed by *Paradjanov, The Last Collage*, description above. (Leimbacher)

Saturday, February 10 at 8pm Yerba Buena Center for the Arts
New Warhol Restorations
1: Couch and Sunset
Co-Presented with Yerba Buena Center for the Arts
We are co-presenting the Bay Area premiere of three newly restored (by the Museum of Modern Art) and long unseen films by Andy Warhol. Tonight we screen *Couch* (1964) and *Sunset* (1967). Using Warhol's early cinematic style of a fixed camera and long take, *Couch* is an episodic film depicting a succession of visitors engaged in various types of social and sexual intercourse on the Factory sofa. Starring Gerard Malanga, Jack Kerouac, Gregory Corso, Allen Ginsberg, Ondine, Peter Orlovski, Taylor Mead, Billy Linich and Baby Jane Holzer. *Sunset*, commissioned by art patrons Jean and Dominique de Menil, is Warhol's recording of a beautiful California sunset. (J. Shepard)

Thursday, February 15 at 7:30pm Yerba Buena Center for the Arts
PARADJANOV TRIBUTE
2: The Legend of Suram Fortress and doc
Paradjanov's first film after a 15-year enforced hiatus due to imprisonment and persecution, *The Legend of Suram Fortress* is a magnificent visual tour-de-force with exquisite painterly compositions reminiscent of medieval manuscript illuminations. Based on a legend about the Georgian peoples' repeated efforts to construct a fortress against invaders and the sacrifice which must be made in order for it to stand, the film unfolds its mythic story in a circular fashion and is a passionate tribute to Georgian culture and folklore. Followed by *Paradjanov, The Last Collage*, description above. (Leimbacher)

Saturday, February 17 at 8pm Yerba Buena Center for the Arts
New Warhol Restorations
2: Imitation of Christ
Co-Presented with Yerba Buena Center for the Arts
The second program of Warhol restorations features *Imitation of Christ* (1967-69), a domestic comedy of sorts about a strange but beautiful young man who wanders through life oblivious to the complaints of his parents (Ondine and Brigid Berlin) and the attempted seductions of his maid (Nico), his girlfriend (Andrea "Whips" Feldman), and the irrepressible Taylor Mead. (J. Shepard)

Thursday, February 22 at 7:30pm Yerba Buena Center for the Arts
Crack, Brutal Grief by R. Bruce Elder
R. Bruce Elder In Person
R. Bruce Elder has been one of Canada's preeminent avant-garde cinema figures for three decades, producing several monumental films (highlighted by the forty-hour epic *The Book of All the Dead*) and numerous books and essays. His new, 130-minute *Crack, Brutal Grief* was motivated by a friend's gruesome suicide, leading Elder to immerse himself in the unending sea of images depicting brutality readily available on the Internet. "Increasingly angered by the Web's banalization of suffering, I decided to fashion a compilation film, using only material from the Web that would return to the images I found there the full dignity of their horror." (R. Bruce Elder) "Although the context of this carefully edited and stylized film renders these images somewhat abstract, the impact is still intensely disturbing.... Can we reasonably talk about the defilement and desecration of bodies if we don't acknowledge their sacredness or, at least, their dignity?" (Liam Lacey, *The Globe and Mail*) (Anker)

Sunday, February 25 at 7:30pm San Francisco Art Institute
The Films of Joyce Wieland
The Collaborative & Later Period Short Works
Cinematheque is proud to participate in the Art Gallery of Ontario's four-part touring series of the late Canadian filmmaker/visual artist Joyce Wieland's complete film oeuvre. One of North America's most renowned and influential feminist artists of the past forty years, Wieland was the subject of a partial Cinematheque retrospective shortly before her untimely death in 1998. Tonight we present a selection of her short experimental films not shown at that time, including the gripping, minimalist political essay *Pierre Vallière*, and a repeat showing of her last completed film, *Birds At Sunrise*. Also: *Solidarity* (1973); and Joyce Wieland collaborations: *Barbara's Blindness* (1965) with Betty Ferguson; *Dripping Water* (1969) with Michael Snow; *A and B In Ontario* (1967/1984) with Hollis Frampton. Three other programs will screen at the Pacific Film Archive on February 20th and 27th. (Anker)

Thursday, March 1 at 7:30pm Yerba Buena Center for the Arts
Hidden Hysterics: New Work by Cathy Crane and Susana Donovan
Cathy Crane and Susana Donovan In Person
Cathy Crane returns from Paris for the San Francisco premiere of her new film, *The Girl from Marseilles* which will show alongside Susana Donovan's new *Haunt # 451*. A fictional memoir of the woman who haunts André Breton's 1927 surrealist novel *Nadja*, *The Girl from Marseilles* gives Nadja the opportunity to talk back. Against archival and staged images, she recounts her love affair with Breton and reconstructs her life as a visionary flâneuse. *Haunt #451* is an elliptical meditation on the body, the universe and how stories get told. Juxtaposing the micro and macro dimensions of human experience, it links individual turmoil to the self-destructive actions of a nation and explores the intricacies of censorship and thwarted desire. Also screened: Crane's *Sketches after Halle*, an interrogation of images' ability to document personal history, and *Red Helicopters*, a music video for Beth Custer and Christian Jones; and Donovan's *Boy Frankenstein*, an exploration of family secrets the insidious nature of the nuclear family. (Leimbacher)

Sunday, March 4 at 7:30pm San Francisco Art Institute
Searching and Loss: Jerome Hiler/Willard Maas
Jerome Hiler In Person
Target Rock (world premiere) is a video of a silent film I made in 1969, a study of the garden of an estate on Long Island, abandoned that year and left as a bird refuge. It was recently suggested that I go out to shoot footage of the overgrown estate. Having set my Bolex down ten years ago to devote my energies to stained glass, it was a pleasure to hear sprocket claws purring against my cheek. Pleasure led to indulgence and I let myself put music to image. The resulting video, not surprisingly, has a quality of searching and loss. Willard Maas' film *Image in the Snow*, made in the early 1950s, shares these same feelings. It has the ripe abundance and overindulgence that seems to have been necessary to survive the emotional deprivations of the time. This is what Queer Cinema looked like a half century ago. Gone, gone, completely gone. (J. Hiler)

Thursday, March 8 at 7:30pm Yerba Buena Center for the Arts
Jovial Tales for Tragic Sensibilities: The Wit and Wisdom of John Muse and Jeanne C. Finley
John Muse and Jeanne C. Finley In Person
Tonight we present the San Francisco premiere of *Loss Prevention* (heard in part on "This American Life") and a selection of older works by the collaborative team of Jeanne C. Finley and John Muse. Playing at the boundaries of documentary and experimental forms, Muse and Finley regularly examine the idiosyncratic foibles and traumas of the human condition with irony, humor and great compassion. *Loss Prevention* (made with Doug DuBois) is the documentary and fictional story of Irene, arrested at the age of 79 for stealing a bottle of aspirin from a Miami Wal-Mart. Told through the voice of her daughter, the video explores their ambivalent relationship and the alienation of aging as well as the subtle interfaces of boredom and pleasure, accident and intention, authority and subterfuge. Also in the program is a selection of older tragic/comic works including *Deaf Dogs Can Hear*, *Accidental Confession*, *Involuntary Conversion* and excerpts from longer pieces. (Leimbacher)

Sunday March 11 at 7:30pm San Francisco Art Institute
The House Of Instants:
New Digital Works by Filmmakers
Curated by Mark McElhatten
Not the proverbial House of Fiction but a house of instants—a space of composite simultaneities composed and observed. Delay, relay, appearances and dematerializations. Where the cycle of the eternal return takes place not in years but in... seconds. Raul Ruiz wrote that fixity/immobility may be the sum total of all movement. Here we see delicious and ominous subtractions from that sum total—ravishing velocities changing in full view. It is fitting that the intrigue, novelty and flexibility of the new digital medium is brought to the foreground with *discernment* by artists best known for providing some of the last century's most defining moments in the medium of film. Works screened: Gunvor Nelson's *Tree—Line*; Leighton Pierce's *The Back Step*; Ken Jacobs' *Flo Rounds A Corner*; Peter Rose's *Omen*; Vincent Grenier's *Color Study*, *Aurora Street and Capturé*; George Kuchar's *Aquatica*; and Michael Snow's *The Living Room*. (M. McElhatten)

Thursday, March 15 at 7:30pm Yerba Buena Center for the Arts
Documentary and Modernism
A Screening/Presentation by Bill Nichols
The usual story of the birth of documentary is more myth than history. Louis and August Lumière, Edward Curtis, and, above all, Robert Flaherty are not the ancestral sires of documentary. Many writers note that documentary really begins in the 1920s but then wishfully invent an ancestry that overlooks the vital link between documentary and avant-garde experimentation. In this period the two tendencies are highly interchangeable as Luis Buñuel's *Land Without Bread* and Hans Richter's *Inflation* demonstrate. The classic British documentaries *Night Mail* and *Cool Face*, are similarly poetic but more genteel celebrations of labor and progress than the constructivist cine-poem *Salt for Svanetea*. Eventually John Grierson cornered the market in social purposefulness and established an institutional form of documentary production. He launches the myth of ancestral beginnings and does so at the price of repressing the intimate linkages between subjective expression, formal experimentation and social representation that flourished through the 1920s. (B. Nichols)

FRENCH AVANT-GARDE OF THE 20s
Paris in the 1920s was a hotbed of avant-garde film production, discussion, debate and exhibition with artists arguing that the cinema must be freed from the fetters of theatre, literature and commerce to evolve its own unique, visual and rhythmic language. Cinematheque presents two programs which suggest a few of the avant-garde explorations in the domains of fiction (works by Mosjoukine and Kirsanoff) and non-fiction (works by Cavalcanti and Vigo). (Leimbacher)

Sunday, March 18 at 7:30pm San Francisco Art Institute
FRENCH AVANT-GARDE OF THE 20s
1: Enigmatic Tales
Le Brasier ardent (The Burning Brazier, 1923) opens with a visually gripping nightmare—a woman is stalked by a mysterious man whose identity shifts from burning heretic to lover, to bishop, to beggar, all played by Russian émigré actor/director Ivan Mosjoukine. These images are then recast in the just-as-bizarre narrative which involves the unhappily married dreamer, her wealthy husband, and the Detective Z (Mosjoukine again). Jean Renoir commented: "The audience howled and whistled, shocked by a film so different from their usual fodder. I was ecstatic. Finally, I had before me a good French film." *Menilmontant* (1926), by fellow Russian émigré Dimitri Kirsanoff, also opens with an astounding montage sequence and tells a cryptic story of two sisters in a working class district of Paris. Told without intertitles, the film is a remarkable example of visual storytelling and was a great success in the avant-garde movie houses of its day. (Leimbacher)

Thursday, March 22 at 7:30pm Yerba Buena Center for the Arts
Past, Present, Future:
New Bay Area Film and Video Works
Barbara Klutinis, Cade Bursell, Scott Stark, Chip Lord, Ed Jones and Greta Snider In Person
This eclectic evening of recently completed films and videos consists of formal and topical explorations that all somehow interrogate our relationship to time, whether through memories of a lost parent, the excavation of photochemical surfaces, the observation of picture-taking tourists, or the examination of the changing spaces and faces of urban life. Barbara Klutinis' *Journey Swiftly Passing* is a lush optically printed voyage through the filmmaker's and her family's lives, while Cade Bursell's *Skate* uses liquid emulsion painted on film to evoke the rough hewing of time and memory's passage. Scott Stark's *Posers* surreptitiously captures people in the act of capturing their present, while Chip Lord's *El Livahpla* looks at how we are caught, now and then (in *Alphaville*), within architecture's and technology's frames. Ed Jones' *Communism is Dead* is a darkly humorous indictment of the present's myopic individualism and conspicuous consumption, and Greta Snider's *The Magic of Radio* looks at the joys afforded by the aural, in-visible art of amateur radio. (Leimbacher)

Friday & Saturday March 23, 24 at 8pm San Francisco Art Institute
Trinh T. Minh-ha's The Fourth Dimension: US Premiere and Cinematheque Benefit!
Co-Presented with The Consulate General of Japan in San Francisco
Trinh T. Minh-ha In Person
(Tickets \$15, \$10 discount, to benefit Cinematheque. Reception following both screenings.) "Surface is surface, and yet boundless is the depth of the surface that neither conceals nor reveals." This line from Trinh Minh-ha's new lyrical digital essay could easily speak to the work itself, for it is through its exploration of the visual and aural surfaces of 'rituals' of daily life and art in Japan that *The Fourth Dimension*, produced by Jean-Paul Bourdier, engages us with its myriad reflections on the "craft of framing time." Composed with striking visual compositions and juxtapositions and a stunning soundtrack (music by The Construction of Ruins, with Greg Goodman and Shoko Hikage), Trinh Minh-ha's first digital work expands on some of the formal and philosophical concerns of her earlier films (*Reassemblage* and *Naked Spaces—Living is Round*) and focuses on "time as explored and experienced in video imaging." Public festivals, religious rites, theatrical performances are surfaces to be explored, but so are the small gestures and ordinary acts of living, of moving through space, of resting in time. As we watch and listen to this provocative and meditative piece, we, too, become "attentive to the infraordinary. An intrusion of eternity." (Leimbacher)

Sunday, March 25 at 7:30pm San Francisco Art Institute
FRENCH AVANT-GARDE OF THE 20s
2: Lyrical Essays
Alberto Cavalcanti's *Rien que les heures* (Nothing but the Hours 1926) is perhaps the first "city symphony", a loosely structured dawn-to-dusk portrait of a working class neighborhood and the prostitutes, concierges, workers and others who live there. Unlike other city symphonies, *Rien que les heures* makes a political statement by focusing on the down-and-out, and brilliantly interweaves impressionistic documentary footage with moving fictionalized anecdotes. *A propos de Nice* (1929-30) is Jean Vigo's (*Zero for Conduct*, *l'Atalante*) first film, made when he was in his mid-twenties. Photographed by Boris Kaufman (Dziga Vertov's brother), it, too, is a pointed but lyrical city portrait, a "kino-eye" document of Nice which was, according to Vigo, a town "living a game; the great hotels, the tourists, the roulette, the paupers. Everything is doomed to die." (Vigo) (Leimbacher)

Thursday, March 29 at 7:30pm Yerba Buena Center for the Arts
The TOTAL MOBILE HOME Story, Part II
Rebecca Barten and David Sherman In Person
Rebecca Barten and David Sherman are San Francisco based artists and programmers, who have existed collaboratively under the banner of TOTAL MOBILE HOME since 1994. Conjured from their summer high desert laboratory in Bisbee, Arizona, where they also present the annual Bisbee Underground Film Festival, the mobile inventors of "microCINEMA" are back with a program of their own new films and videos. Barten will premiere her latest DV mini-epic, *Karl's Bugworld*, dizzy with language, KBW inhabits the repetitive psyche of a horny amateur entomologist. Also showing: *Bob and Buñuel*, and *Scents of Direction*. Sherman will premiere *The Silver Returns*, a chemical Western, whose primitive processes reveal a profound instability of language within desert landscapes. Also, excerpts from Sherman's documentary on San Francisco Beat filmmaker, Dion Vigne- *To Re-Edit the World* featuring visions of Jordan Belson, James Whitney, Kenneth Anger and Christopher MacLaine. (Barten & Sherman)

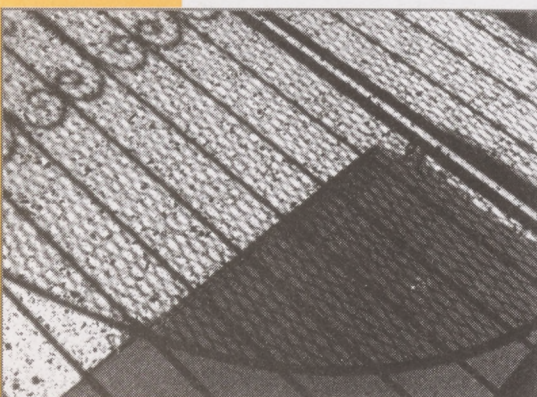
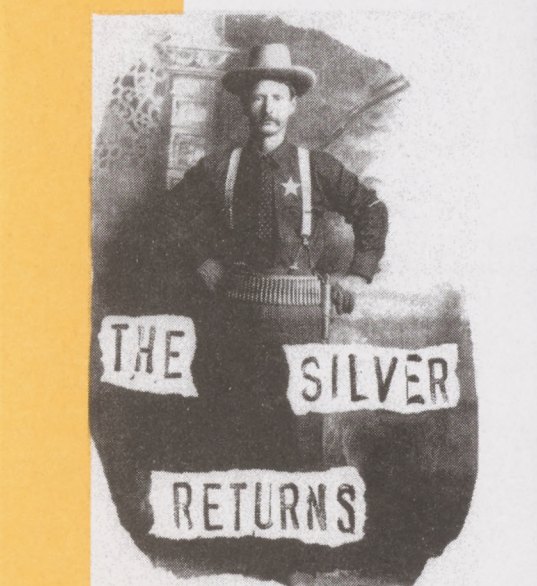
Thursday, April 5 at 7 & 9pm Roxie Cinema, 3117 16th Street
Engram Sepals: Melodramas by Lewis Klahr
Co-Presented with The Roxie Cinema
Lewis Klahr In Person
"With consumer culture, they always have to change the product, and the past is always evaporating around you. Everyone has this sense of loss. It's part of what it's like to be alive. And what it means in the end to face death." (L. Klahr) *Engram Sepals*, Lewis Klahr's seven-part series of surreal semi-narrative shorts, takes a nostalgic and bittersweet look at the latter half of the 20th Century. Using materials culled from the most banal of sources (such as comics, catalogs and forlorn porn) these ingeniously animated films build trance-like dreams out of uncannily familiar images, collectively offering an alternative, perversely sexualized, look at the America's post-war years and assembling a gallery of love, loss, and loneliness lurking behind the Big City's shining surfaces. *Engram Sepals*, a film-cycle in seven parts, includes: *Altair*, *Engram Sepals*, *Elsa Kirk*, *Pony Glass*, *Govinda*, *Downs Are Feminine*, and *A Failed Cardigan Maneuver*. (S. Polta)

Sunday, April 8 at 7:30pm San Francisco Art Institute
James Benning's Los
James Benning In Person
Following last season's screening of his formally rigorous, visually lush and politically incisive *El Valley Centro*, James Benning returns to present the U.S. premiere of *Los*, the second film of a planned California trilogy. *El Valley Centro*, a portrait of the Great Central Valley, was the first in the series; *Sogobi*, currently being filmed in the California wilderness, will be the last. All three films will follow the same structuring strategy—that is, thirty-five shots, each two-and-one-half minutes in length, accompanied by each shots' respective ambient sound. *Los* is an urban portrait of Los Angeles like *El Valley Centro* was a rural portrait of the Central Valley and *Sogobi* will be a wilderness portrait of California. When all three films are completed they will no longer be shown separately, but only as the four-and-a-half hour trilogy." (J. Benning)

Thursday, April 12 at 7:30pm Yerba Buena Center for the Arts
Pinpointing Nature: Films by Diane Kitchen, Marcelle Thirache, Rose Lowder and Marie Menken
Four women filmmakers engage and vivify the forms of flowers, shrubbery and trees in their natural settings through frame-to-frame alchemy made possible by the movie camera. Diane Kitchen's new tour-de-force *Wot the Ancient Sod* creates a stream of intimate portraits of leaves dancing in the sun's light, following her memorable appearance at Cinematheque in November, 1999, we present another selection of Marcelle Thirache's exquisite, short Super-8 cinepoems blending hand-coloring and expressive photography, including the recent *Sycamore* (filmed in San Francisco), *Palme d'Or* and others; Rose Lowder's rigorous formal pointillist strategies yield wonderful imagistic delights in *Bouquets 1-10* and her recent *Cocquelicots*; and Marie Menken's 1957 *Glimpse of the Garden* is "a lyric, tender, intensely subjective exploration of a flower garden..." (Cinema 16). (Anker)

Sunday April 15 at 7:30pm San Francisco Art Institute
Alexander Dovzhenko's Zvenyhora
We continue our screening of the masterworks of Ukrainian Alexander Dovzhenko with his early feature *Zvenyhora* (1928). A practicing poet throughout his life, Dovzhenko's films, whose subjects range from ancient folk myths to post-Revolutionary history, are imbued with a remarkable hallucinatory visual quality and a deep feeling for the physical and emotional character of Soviet life. *Zvenyhora* is constructed as an anthology of legends ranging through history linked by the symbol of hidden treasure. Dovzhenko said that it "has remained my most interesting picture for me. ... Unusually complicated in structure, eclectic in form, the film gave me, a self-taught production worker, the fortuitous opportunity of trying myself out in every genre. ... I did not so much make the picture as sing it out like a songbird. I wanted to broaden the horizons of the screen, to break away from stereotyped narrative, and to speak the language of great ideas." (Leimbacher)

Thursday, April 19 at 7:30pm Yerba Buena Center for the Arts
Jack Chambers' The Hart of London
Jack Chambers (1931-1978) lived and worked for much of his life in the heavily industrialized town of London, Ontario. Besides being a widely-exhibited painter, Chambers completed five films between 1966 and 1970. Tonight Cinematheque presents a revival screening (first time since 1988) of his final film, the eighty-minute masterwork, *The Hart of London* (1970), a long-neglected classic referred to by Stan Brakhage as "one of the few GREAT films of all cinema." A densely layered assemblage of intercut found newsreel disaster footage and scenes from Chamber's local natural and urban environs, *The Hart of London* is a sprawling, epic meditation on civilization's disconnection from nature, the cycles of life and death, the entropic instability of the physical world, and the inherently alienating nature of motion picture imagery. (S. Polta)



top to bottom:
Engram Sepals by Lewis Klahr
The Legend of Suram Fortress
by Sergei Paradjanov
The Girl from Marseilles by Cathy Crane
Haunt #451 by Susana Donovan
The Silverado Returns by David Sherman
Arbor Vitae by Nathaniel Dorsky